



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

two windows at one end of a back parlor, prepared in rose color. A shelf ten inches wide was placed about four feet from the floor, and enamelled a faint rose color. On the edge was fastened a tiny silvered rod, from which hung a curtain of sea-green China silk, which extended to the base board.

Above the shelf, from a silvered rod, fastened to the picture moulding, hung a similar curtain, filling in all the space from the frieze to the shelf.

Against this background hung three dainty water colors—marine views—in frames of white and silver. These were prettily draped with Waban net, a soft, open work material, closely resembling fish or seine netting. It was of a lighter green than the silk, being quite the color of sea-foam.

The curtain below the shelf formed the background of a fringe of tiny sea shells—the joint collection of a family. Some were white, others were silvered, or tinted rose color, or pale green. Of course the ornaments upon the shelf should be in keeping with the rest of the decoration. One or two large sea shells, a small birch canoe filled with sea grasses, a jar of cat-tails, etc., would all be appropriate.



ENGLISH PEN DRAWING. COVER FOR THE HOBBY HORSE. BY HERBERT P. HORNE.

Such an arrangement cannot fail to delight the eye—at least for several months.

A BEAUTIFUL COLOR SCHEME.

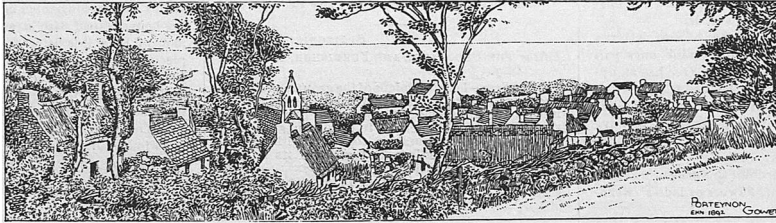
BY ROSE SEELYE-MILLER.

A SIMPLE parlor with north and east windows were beautifully decorated, or rather furnished as follows: Because the room had an outlook both east and north, two color schemes were combined and a charming effect produced.

The woodwork was of pine and was stained a soft tan color and finished with oil. It might just as well have had simply an oil finish or been painted

ivory white or tan color, for paint has its uses and is coming into favor again, which is a welcome word to some whose homes are hopelessly painted and have therefore been a little passe in the long reign of fashion in which paint has been tabooed as inartistic. Now, be it known, paint is not inartistic, for some of the prettiest color schemes may be accomplished in a painted room.

This room of which I speak was not large and a plain



ENGLISH PEN DRAWING. A LANDSCAPE. BY E. H. NEW.

ingrain ceiling paper gave an added size seemingly to it. The side walls had an ingrain paper in soft tints of tan and handsome friezes of fourteen inches in the same color but a little darker in tone, and showing a bold design of chrysanthemums in shades of ivory, tan, pink, and soft browns, in leaves and stems. The ceiling is lighter than the side wall decoration. Do not make the mistake of using large figured paper upon a small room; a plain one gives a more spacious air and makes a lovely background for pictures, or one suitably designed makes a decoration in itself. I have seen the entire effect of a room spoiled by the unwise use of pictures. These should be well chosen and add to the decoration rather than detract therefrom. It is not always the expensive pictures that give the most pleasing results; sometimes inexpensive ones add a certain touch of beauty to a room that nothing else could effect. Do not mistake my meaning and think I advocate the indiscriminate use of cheap pictures. This is very far from my intention.

An arch was draped with portieres showing a dull shade of old pink; this predominated although the other colors were shown, too; tan, ivory amber, and golden browns. The main portion of the portiere being in the dull old pink. These portieres were hung upon brass poles and were simply turned over at the top to form a sort of valance. In this room we wish to avoid walnut and heavy curtain poles. These have a place, but not in a room with these appointments. The windows had cream Holland shades finished with a handsome fringe, and over these were hung ecru lace net curtains; these were hung upon slender brass poles and were turned over at the top similarly to the portieres. These were allowed to hang in full soft folds to the floor, although old gold curtain loops were supplied ready for use in case of need or wish.

A sofa, a large rocker upholstered in tapestry the same colors as the carpet, a rattan rocker and one of oak, with cushions of dull old pink, a couple of cherry side chairs and an oak table finished the appointments of a very cosy little room.

I see that I have neglected the floor covering entirely, and will speak of it now, for after the walls are considered, the floor is most important. Rugs are very fashionable, but for certain reasons an all over carpet was preferred in this room. This was of good quality of body Brussels, and had a conventional foliage design, the ground being soft tan and the design was carried out in soft brown amber, old pink cream and ecru.

A rug was spread in front of the sofa and carried out the same colors.

A handsome brass parlor lamp was placed in one corner and had a silk shade of old pink, but would have been pretty with yellow; bookshelves give a homelike appearance to a room and would not be out of place.

DECORATIVE NOVELTIES.

BY CARRIE MAY ASHTON.

AMONG the latest Japanese novelties are double silk paper lanterns which are made one within the other. The inside lantern is decorated in delicate colors and the designs are grasses, flowers and birds, while the outer one is of gauze. The effect from the outside very handsome.

Exquisite photograph frames are made of white parchment embroidered in gold. For this purpose gold thread and gold bullion are both used and yellow silk is used to sew them down with.

A new table which is very attractive and popular has an embossed leather top.

The latest fad is to have colored lawn pillow slips embroidered in white linen thread.

Rope portieres and lambrequins are more popular than last season and many new novelties are seen.

Bamboo sheeting, it is thought by many, will soon be in great demand for small trays, screens, fans, etc.

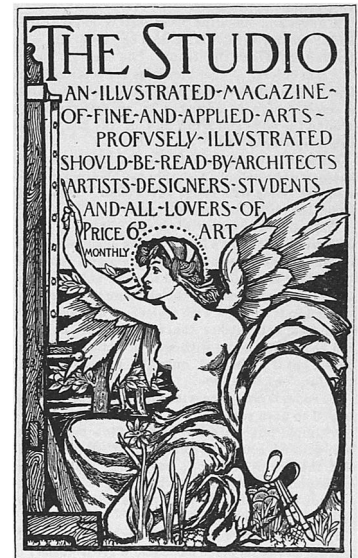
Bagdad curtains in five stripes of different colors which blend harmoniously are very handsome and much liked.

Muslin curtains have lost none of their popularity for drawing and bed-room windows. Many of the new patterns are very artistic.

Some of the new importations have frilled borders and are embroidered in delicate shades of silk.

Many unique and pleasing designs are found among the new brocades, damasks and French tapetries.

The latest thing for fancy work is Tokio crepe, which is a Japanese goods and is found in delicate



ENGLISH PEN DRAWING. PRIZE DESIGN FOR A POSTER. BY G. R. QUESTED.

shades of pink, yellow and green, with a white pattern in varied lines scattered over it, which is a clever imitation of the grain of wood.

An attractive bookcase which was recently placed on the market is of antique oak with a low casing which contains three curtained shelves and a deep space below for magazines, pamphlets, etc., besides a small corner cupboard with glass doors and shelves for curio and bric-a-brac.

Enameled center tables, highly polished in robin's egg blue and ivory pink ornamented with pink are among the latest novelties seen recently.

Brass is much used for the trimmings of tables and other furniture and is also much liked for curtain poles, andirons, and lamp stands.

In brass beds there are a number of new patterns this season. Two especially noticeable ones will recommend themselves to many. One has an upholstered seat at the foot of the bed while on the head piece of the other is attached a small bracket which holds a small shelf large enough to have medicine, a glass of water and other things required by a sick person placed thereon.

Yellow is the prevailing color this season whether for household decorations, flowers or ladies' wearing apparel.

Exquisite divan covers, pillows, mantel and easel drapes, screens, sash curtains, silk lamp shades and a score of other things too numerous to mention are all in golden yellow.

A room furnished in this color cannot help being warm and delightfully cozy and attractive.

The newest thing in table linen is the golden rod pattern. It is either woven in single stalks through the entire cloth or is in a border.

Handsome centerpieces are of fine linen lawn, hemstitched and with two or three rows of drawn work above the hem. They are embroidered in sprays of wheat and oats. A set of dollies worked in the same design often accompanies the centerpiece.

An effective fire-screen is of yellow art silk upon which is painted an artistic landscape. The frame is made of vines and branches gilded and bronzed. The bottom is square and the top rounding.

Another fire-screen has a diamond shaped center of bolting cloth and an exquisite scene is painted thereon. The frame consists of twigs and young vines knotted and intertwined so they present a very artistic appearance.

A novel and effective head rest is heart-shaped and the material used is robin's egg blue silk with bolting cloth over the front. The decorations are in water colors. Clover blossoms are scattered here and there as if carelessly dropped. Gold thread in a scroll design is arranged in an artistic design around the edge and a full puff of the silk finishes this simple head rest.

A useful and ornamental piece of furniture is the hassock or footstool. A simple yet pleasing one has a square frame with rungs like a chair. It is white enameled with trimmings of gold.

The top is covered with canvas, put on in such a manner that it bags a little. A box cushion covered in Tokio crepe is tied on at the corners with gold cord. Another stool has a round top and but three legs and somewhat resembles the old-time milking stool.

The top is covered with a piece of brocade and a glimp to match finishes the edge. These hassocks can be made at home with very little trouble or expense, but if purchased outright will be likely to cost four or five dollars.

No room is complete without one of them and it is well to have several.

A simple but attractive sofa pillow has for the foundation a round box cushion, of white figured silk, the figures being of a rosy tint. Silk fish net corresponding in color with the designs seen in the cushion covers the box part of the cushion and the effect is very pleasing.

The large, square pin-cushion is no longer fashionable and in its place has come a great variety of tiny ones. One very pretty one has a cover of satin jean embroidered in floral designs.

Another of the same material is edged with pretty lace. Ribbons of a baby blue passes through a number of buttonholes which are worked near the edge and a dainty bow is tied in each corner.

ANSWERS TO CORRESPONDENTS.

Important notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

SPRINGFIELD, Ohio.

Editor THE DECORATOR AND FURNISHER, New York City.

DEAR SIR:—I enclose plans of the ground and chamber floors of our new house, which will soon be finished. We are going to decorate and furnish it this spring, and I would be glad to have you give me a scheme of color decoration, together with any advice you care to supply, with regard to its interior decoration and furnishing.

Hoping that you can do this in an early issue of your valuable journal, I am,

Yours very truly,

MRS. E. L. MONTGOMERY.

THE HALL.

THE modern hall is quite a different affair from that which the past generation of Americans knew. It is now quite a stately apartment, and it gives dignity and value to the entire building. Hence, in its treatment elaborate ornamentation is demanded, notwithstanding the fact that rooms opening into it are themselves possessed of much ornamentation.

The hall which our correspondent asks our advice in decorating is finished in natural oak, with floor of same material. A paper has been selected for the walls that has a sort of oak or very light tan ground, with gold ornamentations. The color seems to be quite suitable for the oak woodwork. For the ceiling a color of the same kind as the walls but in a somewhat lighter tone, with light sage green and greenish ecru ornamentation, will look well. The woodwork should be paste-filled, varnished, and rubbed to an egg-shell gloss.

As to the furnishing of the hall, there are pieces of furniture here necessary, such as the hall piece and side chairs in polished oak. The apartment must always wear a welcoming aspect, as it is here your guest first lingers before entering the reception or other room to further test your hospitality. Let the guest's first impressions, therefore, be sure to be good ones. Avoid any loud or obtrusive effects here. Let everything be noble, restful, pure, exalting.

THE STAIRCASE.

A staircase may be treated simply or elaborately, depending upon the architectural character and decoration of the rooms. A small, narrow, staircase should not be elaborately decorated. If the rooms are richly decorated and furnished, let the staircase be simply decorated, and vice versa, unless printed tapestries are to be hung on the walls. Of these let there be not too many, and let those be very choice. Hair or fur rugs are in place for the floors.

The under side of the stairway in the hall can be diapered with large square panels outlined in gold lines and filled with a flat stencil in white on a blended red and buff ground. The under side of the stairway higher up may have small panels filled with light brown scrolls in gold outlines.

A SUGGESTION FOR THE NEWEL-POST.

Something always seems to be needed to break the stiff, straight lines of a staircase, and one of the most effective helps in this direction is a vase of quaint design, low set and large mouthed, in which ferns, a palm or the like may be placed. The plant may be frequently changed, if desired. At the landing let a piece of rich Japanese embroidery or other equally artistic and suitable material, say a Turkish rug, be thrown over the balustrade.

PARLOR.

The parlor, facing the south, is finished in cherry, and receives a flood of light through the wide bay-window.

The walls may be decorated with an embossed flesh pink, with floral traceries in cream and gold. The frieze may be a bower of floral traceries in gray light blue, pink, silver, with the cornice in same tints. The ceiling may be in fresco, or paper in bluish gray, with bluish gray traceries. As both parlor and drawing-room are *en suite*, the wide opening being draped with a silken portière in old rose and old blue, it is better to have the carpet of one piece, covering the floor of both apartments, and a Brussels or moquette carpet in Gobelin blue, with buff traceries, will form a correct and subdued foundation for the double color scheme.

The upholstery may be in gray, buff and blue, and the window draperies in a silk brocade of old rose and old blue, varying the pattern of the portières.

DRAWING ROOM.

The walls of this apartment are papered with an embossed, mica-surfaced pattern showing a greenish-gray ornamentation, outlined in a toned white, and presenting a quiet, refined appearance quite suitable for the room. The general color is bluish.

The woodwork is natural cherry finish, exposure southerly and easterly, and is well lighted from south and east. It adjoins the parlor, being separated by wide, sliding doors.

The ceiling may be done in light dull blue, which, being a strongly contrasting tint with that of the adjoining parlor, the effect will be excellent. Say the drawing-room ceiling is done in a light blue made of blue-black and India red, the parlor ceiling may be done in a flesh tint made of lakes, carmine, and a little blue, with some yellow. Of course the frieze in each case must agree with the ceiling.

It is best, perhaps, to have the carpet of the parlor and sitting-room alike, unless a portiere separate the two rooms, or that the sliding doors are usually shut. The color of the carpet may be a gobelin blue with buff traceries.

The upholstery may be in gray, buff, and blue. Drapery, in old blue and old rose.

THE DINING-ROOM.

This room fronts the north. It is finished in oak, with an oak wainscoting four-and-one-half feet high. A three-foot oak border also runs round the floor space. The paper selected for the walls is a red-tan.

The ceiling color may have a pale yellow ground with hand frescoed floral garlands in tones of buff and warm olive. Or an old warm olive ground with deep red and gobelin blue ornamentations. The cornice, oak, same as finish of room, or olive, deep red, and gobelin blue.

Floor space inside of border may be covered with a polychromatic Oriental rug.

Upholstery, old gold and old red. Drapery, old red.

A WHITE AND GOLD MUSIC ROOM.

This apartment is irregular of shape, and occupies a northeast corner, having a single large window looking out under a wide porch. The light is thereby modified. The floor is of polished oak, and the woodwork is in white enamel and gold. The paper selected has a creamy white ground, with delicate tracery of gold, and is thus in harmony with the general color scheme of the room. Harmony of course should, if anywhere, rule in a music room.

The room, to be sure, has a northern exposure, and some color is needed to warm it. Cream and gold will be sufficient for this purpose.

The ceiling may be done in a white which has a faint creamy tint, with ivory, pure white, and gold ornamentation. If hand ornamented, pictorial decorations of a musical character may be employed, say in corners and center-piece.

(To be concluded in our April issue.)